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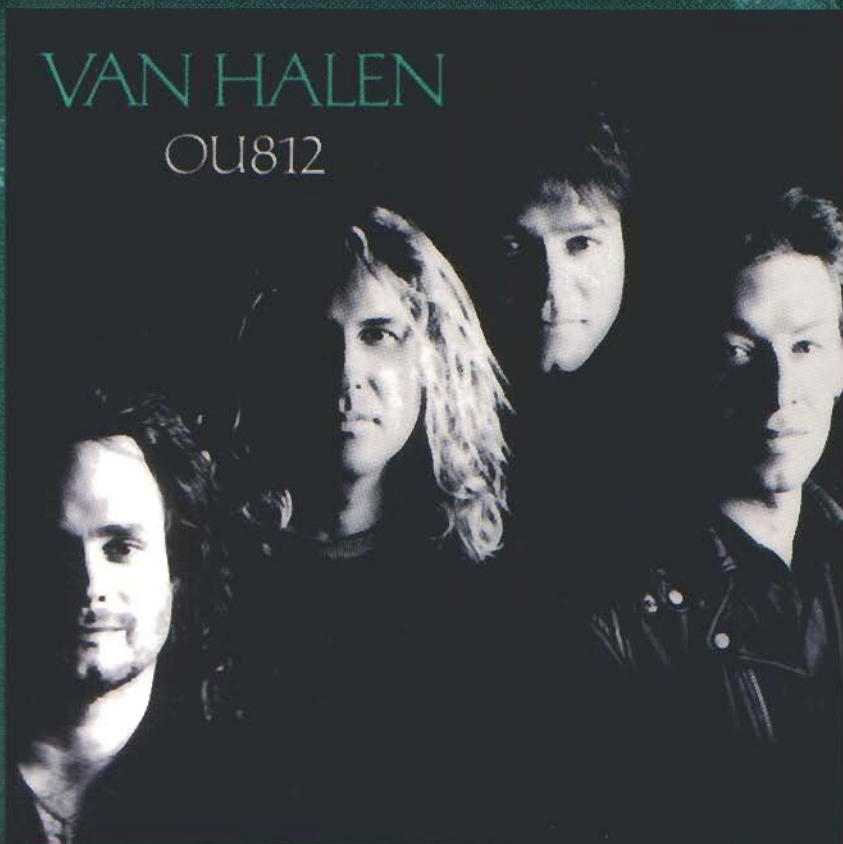
Authentic **GUITAR TAB** Edition
Includes Complete Solos

VAN HALEN

5150 & OU812



VAN HALEN
OU812



VAN HALEN

5150 & OU812

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 F5 G5 A5^v C5 (type 2) G/B A5^{open} G5 (type 2) F5 (type 2) G5 (type 3) F5 (type 3) D5
 13 13 13 134 143 11 134 34 34 11 11

⑤ Sfr.

⑤ Sfr. D

Intro *f*

⑧ 1 fr. F

⑧ 3 fr. G

N.C. (Dm) *sim.*

Gtr. I

pick slide
f (steady gliss. w/Flanger) (Flanger off)


T

A

B

5 (5) 5 5 5 5 5 5 5 5

[illegible]

A.H. 
pitch: F#
*A.H.'s apply to
Gtr. I only.
Csus4

Dm (Synth.) Csus4
 *Dm C/D Bb/D
 Gtr. II: Rhy. Fig. 1 (Doubled by Synth.) C/D Dm

10 10 10 10
 10 10 10 10
 10 10 10 10
 5 5 5 5 5 3 3 3

7 6 6 5 5 3 3 3
 7 7 7 5 5 3 3 3
 5 5 5 3 3 3 3 3

*Bass plays D pedal unless otherwise specified.

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*Vibrato Synth chords only
(arr. for gtr.). Played on record
w/pitch modulation vibrato.
To adapt for gtr., use trem.
bar vibrato.

1st Verse
w/Rhy. Fig. 1 (1st 7 bars)

A.H. pitches: A F C P

Fill 1
Synth. fill (arr. for gtr.)

*Synth. vibrato
(use trem. bar)

w/Rhy. Fig. 2 (Synth.)

⑧ 1fr. F

⑤ 3fr. C

⑧ 3fr. G

⑧ 5fr. A

Keep - in' me tem - po - rar - 'ly sat - is - fied, but not one thing I tried filled me

③ open
E

⑧ 1fr.
F

⑧ 3fr.
G

Dm add2

Dm F5 G5

in - side_ or felt like_ mine. (Nah.) Mine, all

Gtr. II

Gtr. I

semi-harm.....

0
6
7
7

10 10
10 10
10 10

10 10/3 12 12/5

x x 5 5 5 5 x x 5 5 5 5 5 x 5 x 5 x

Pre-chorus
w/Rhy. Fig. 2 (Synth.)

ed. Some on - ly see what_ they want to see, claim - ing

* sl. sl.

(5) 3 5 5 3 5 5 3

10 10 10 8 8 8 9 9 7 10 10 10

*Doubled an octave lower by Synth bass.
w/Rhy. Fill 2

⑤ 5fr. A
 vic - to - ry. —

⑥ open E
 Oh, — but that's not me.

⑥ 1fr. F
 Give me (the) truth. Give me

⑥ 3fr. G
 Synth. (arr. for gtr.)

⑥ 1fr. F
 Give me (the) truth. Give me

⑤ 12fr. A *sl.*

0 1 0 1 2 0 1 2 3 4 5 10 10 10

[illegible]

Rhy. Fill 2
Gtr. II



2 3 5
2 3 5
0 1 3

③ 3fr. C ③ 8fr. F ③ 10fr. G ③ 10fr. C ③ 8fr. F

mine. Ooh, real - ly mine Mine, all

*light P.M. (cleaner tone) P.M. P.M. H P H P.M. P.M.

H P sl. P H P H sl. sl.

*Bkgd. voc. ③ 10fr. G ③ 9fr. *E ③ 10fr. F ③ 12fr. G

mine. Come on and give me some - thing. Ooh.) Some - thing that's

P.M. H H P.M. P.M. P.M. P.M. H P H H

sl. H H sl. H P H H

*Gtr. I vibrato w/trem. bar

C5 F5 G5 A5^v

mine, all mine, all mine. Ow!

f sl. H H H

Gtr. III (Lead Gtr.) trem. bar (steady gliss.) w/distortion

6 6 A.H.^{1/2} rake A.H.^{1/2}

sl. H H (5/7) 0 14

*H

Acoustic solo
A tempo
w/ (Fig. 3 (Smith)) (6 times)

Handwritten musical notation for a guitar solo, featuring a treble and bass staff. The treble staff includes notes with various techniques like "rake", "trem. bar", "slow bend", and "hold bend", along with chord symbols (Am, F, G) and articulation marks (A.H., P, T). The bass staff shows fret numbers (7, 5, 12, 7) and a "rake" technique. The notation is dense with slurs, ties, and dynamic markings.

*Sham plays roots in steady 8ths,
dominated by Synth. bass in half notes.

[illegible][illegible]

***Tap-on and slide over body before pulling off.**

Rhy. Fig. 3

*Synth. chords(arr. for gtr.)

[illegible]

*Synth. w/brass/ensemble sound.

**Hammer-on open harmonic at 5th fret as string is returned to pitch. *Synth. chords arr. for gtr.

w/Fill 2
Dm add2

3rd Verse
Dm add2

*A.H. apply to Gtr. I only. A.H. pitch: D

w/Rhy. Fig. 1A & Rhy. Fill 1

Dm add2 Dm Csus4 Dm C/D

ev - 'ry rid - dle and ev - 'ry clue. Oh. You got Al-lah in_ the East.

Gtr. I

w/Fill 1 Gsus4 G G5(type 3) F5(type 3)

C/D Dm F/D G/D G

you_got Je - sus in_ the West, Christ, what's a man_to do?

Pre-chorus w/Rhy. Fig. 2 (Synth.)

@1fr. F @3fr. C @3fr. G @5fr. A

They'll find a cure_ for an - y - thing. Just kill the pain

H let ring H

w/Rhy. Fill 2 w/Rhy. Fig. 2 (Synth.)

@open E @1fr. F @3fr. G @1fr. F @3fr. C @3fr. G

numb my brain. We see a man_speak - ing the word_ of God, prov - in'_ to

Synth. (arr. for gtr.)

w/Rhy. Fig. 2

⑤ 5fr.

A
◇

⑥ open

E
J

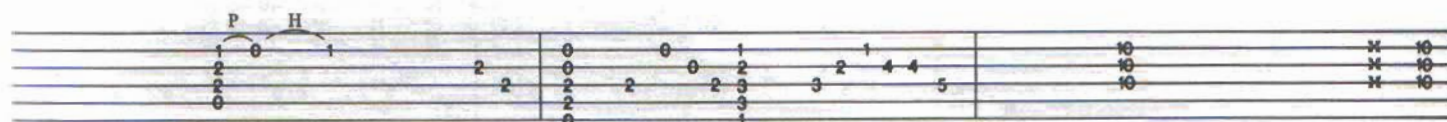
⑥ 1fr.

F
J

⑥ 3fr.

G
J

⑥ 1fr.

F
◇

w/Rhy. Fill 2

⑤ 3fr.

C
J

⑥ 3fr.

G
J

⑥ 5fr.

A
◇

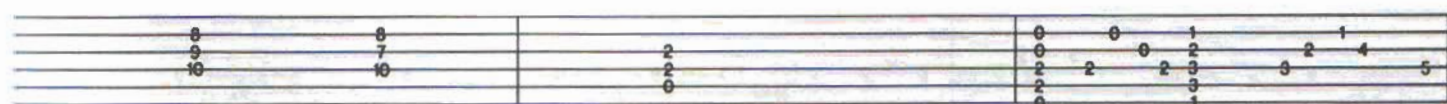
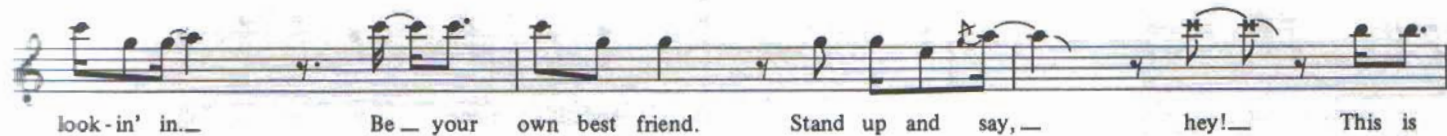
⑥ open

E
J

⑥ 1fr.

F
J

⑥ 3fr.

C
J

Chorus

Half-time feel

⑤ 3fr.

C
J

⑤ 8fr.

F
J

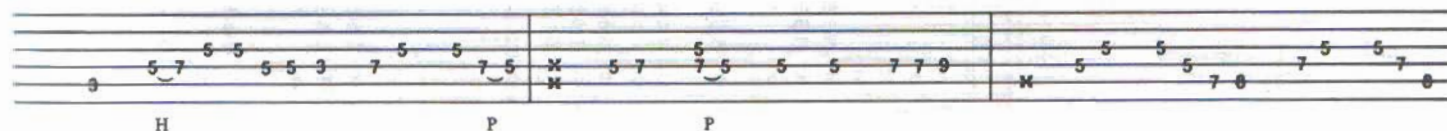
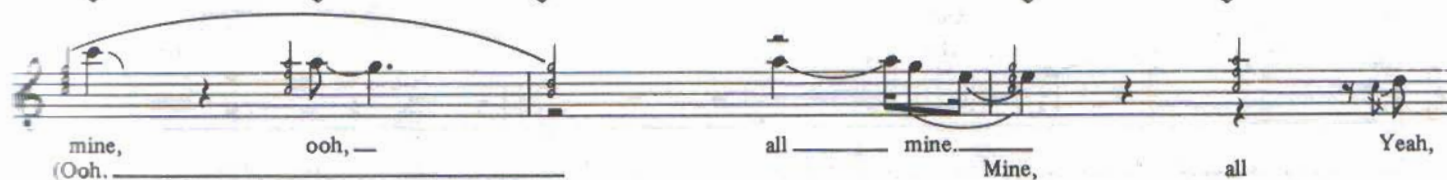
⑤ 10fr.

G
◇

⑤ 3fr.

C
J

⑤ 8fr.

F
J

③ 9fr. E *sl.* some - thin'. Mine,
③ 10fr. F all
③ 12fr. G mine.) Hey! And it's mine, all mine, all mine.

sl. *H* *P.M.* *f* *H* *sl.* *H* *sl.* *H*

3 5 5 5 7 5 5 5 7 5 7 9 9 (7) 10 7 9 9 9 7 5 7 5 8 7 10 7 9 9 10 9

H *H* *sl.* *H* *sl.* *H*

The musical score for the 'Outro' section is written for guitar and voice. It begins with a vocal line on a treble clef staff, marked 'Dm' and 'F5 G5'. The guitar part consists of two staves: 'Gtr. II' and 'Gtr. I'. The 'Gtr. II' staff features a melodic line with accents and a 'V' mark. The 'Gtr. I' staff provides a rhythmic accompaniment using a mix of eighth and sixteenth notes, with a 'V' mark and a wavy line indicating a specific technique. The score includes a key signature change to D minor (Dm) and a time signature change to 12/8. The lyrics 'Unh. Mine, all' are written below the vocal line. The score concludes with a final chord and a wavy line indicating a specific technique.

w/Fill 3 Dm

Gtr. II F5 G5

mine... Mm... Mine, all mine... Yes, I'm search -

(Gtr. cont. in slashes)

*Gtr. I continues established pattern except for specified fills.

in' Mine, all mine... Whoa... Got to have it. Mine, all

w/Fill 4 Dm F5 G5 Dm F5 G5 Dm F5 G5

mine... Nnn... ow... Mine, all mine... Well...

w/Fill 5 Dm F5 G5 D5 Dm F5 G5 D5 Dm F5 G5

mine... Got to have it! Oh... oh...

oh... Mine, all mine... You got, you got, you got, you got! Mine, all mine...

(Band tacet)

Fill 3
Gtr. I

A.H.-----
8va

A.H.-----

A.H. pitches: A F# D

Fill 4
Gtr. I

A.H.-----
8va

A.H.-----

A.H. pitches: A F# D

Fill 5
Gtr. I

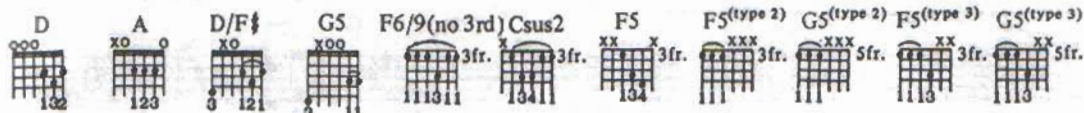
A.H.-----
8va

A.H.-----

A.H. pitches: A F# D

WHEN IT'S LOVE

Words and Music by
EDWARD VAN HALEN, SAMMY HAGAR,
MICHAEL ANTHONY and ALEX VAN HALEN



Tune Down

⑥ = D
(All gtrs.)

Moderate Rock ♩ = 100

Intro

*Gtr. II Rhy. Fig. 1

**Gtr. I

*Gtr. II: Synth.chords (low stgs.) & synth.bass arr. for gtr.

**Gtr. I: Synth. part (harps, marimba, acous. piano & low stgs.) arr. for gtr.

*Continue Gtr. I's synth. part w/high string voices added. Part written is for harps, marimba, acous. piano & low stgs.

* Allow chords to sustain into each other emphasizing common tones. Synth. bass doubles roots.
**Recorded gtr. part (no adaptation) swelled in w/volume control.

D5
= oc.: Hey!)

C5/F D5/G Am D5 C5/F D5/G B♭maj7 P.M. C5

Riff A2

f.

sl.

P

P

P

7 5 7 7 (7) 5 5 7 5 7 7 (7) 5 8 8 1 3 8 8 10

*Combined gtr. & synth. riff (Gtr. I), Gtr. III in upstems. Bass in steady 8ths.

Riff B

end Riff B

1st Verse
w/Riff A

D5 C5/F D5/G Am D5 C5/F D5/G

Ev - 'ry - bod - y's look - in' for some - thin', some - thin' to fill in the holes. —

⑤ 1 fr.
Bb C5
P.M.

w/Riff C
D5 C5/F D5/G Am D5 C5/F C C/A

We think a lot but don't talk much a-bout it till things get out of con-trol. Oh!

Chorus D ^{⑧ open} ^{⑤ open} ^{⑤ 2fr.} ^{④ 4} ^{⑤ open}
A B E F# A

[illegible]

*Synth. chords arr. for gtr.

**Synth. bass arr. for gtr.

⑧ open D ⑤ open A ⑤ 2fr. B ⑧ 2fr. E ④ 4fr. ⑤ open F# A

The first system of the musical score for 'The Rose Tree' in D major. It features a treble clef and a key signature of two sharps (F# and C#). The notation includes a series of chords and melodic lines. Above the staff, fret numbers and fingerings are indicated: ⑧ open D, ⑤ open A, ⑤ 2fr. B, ⑧ 2fr. E, and ④ 4fr. ⑤ open F# A. The music consists of several measures with various note values and rests, including a double bar line in the middle.

How does it feel_ when it's love?_ It's just some - thing you feel_ to - geth - er, when_ it's love._
(end Rhy. Fig. 2)

The musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some measures containing beamed sixteenth notes. The lyrics are written above the staff. Below the staff, there are four lines of numbers representing fingerings: 2 3 5 5 3 2 0 (0) 0 0 10 (10) 7 2 3 3 2 2 0 2 2 2 0 0 0. Some numbers are enclosed in parentheses, and there are some additional markings like '9' and '2' below the main lines of numbers.

*Synth. chords upstems.
Synth. bass downstems.

Riff #

D5

C5/F Full

P

3

6

C

H

P

P

P

1/2

P

* Full

Full

(12) 10-12

13

10

13

10

13

10

15

13

10

12

10

13

10

15

13

10

12

10

12

(12) 10-12

*Sustain to beat 3 of next measure.

G5(type 3)

P.M.

F5(type 3)

G5(type 3)

sl.

(Ah — ah.)

Yeah, — you can feel it.

(Ah — ah.)

Oh, — when it's love.

w/Full 2 F5(type 3)

G5(type 3)

* Doubled by synth. bass on root.

(When) Noth - ing's miss - ing.

(Ah — ah.)

Chorus w/Rhy. Fig. 2 (1st 7 bars only)

E G A

D5

A5

Ow!

How do I know — when it's love? — I can't tell

B5

E D A

D5

— you but it lasts for - ev - er.

Ooh. — How does it feel — when it's love? —

A5

B5

E D A

It's just some - thing you feel — to - geth - er. Hey.

Fill 2

sl.

semi-harm.

Full

Full

Full

pick slide

14 17 15 18 20 20 20 20 20

(20)

w/Rhy. Fig. 2 (1st 3 bars only)

2fr.

How do I know when it's love? I can't tell you but it lasts for - ev -

er. When it's love.

Ooh, when it's love.

*Bass plays steady quarters. Hey!

It - 'll last for - ev - er. When it's love. Na na na na

w/Bkgd. Voc. Fig. 1 (5 times)

na na.) You and I,

we're gon - na feel this thing to - geth - er. When it's love.

Ooh. When it's love, ba - by.

You can feed it, yeah!

We'll make it last for - ev - er. Ooh, when it's love.

w/Rhy. Fig. 1A (2 times)

A.F.U. (Naturally Wired)

Words and Music by
EDWARD VAN HALEN, SAMMY HAGAR,
MICHAEL ANTHONY and ALEX VAN HALEN

Moderate Rock ♩ = 94

(Band tacet)
Drums *Play 3 times*

(Gtr. in)

f *sl. w/echo* *trem. bar*

(A5) ***Harm. T

***Harm. T

sl.

*Touch stgs. w/left hand while trem. bar is depressed to produce rumbling stg. noise. After sounding, depress further, slackening stg. while sliding left hand.

**Stg. noise w/right hand palm pressing strings.

***Tapped harmonics. Tap an octave (12 frets) higher than fretted note (till tempo change).

(Dm/F) (G) (G7sus4) (G7) (A5)

let ring

*H

*Hammer on with left hand maintaining tap harmonic.

**sl.

**Slide with left hand maintaining tap harm.

(Dm/F) (G) (C) (Bb) (A5)

let ring

H

sl.

*Vibrato w/left hand.

(Dm/F) (G) (G7sus4) (G7) (A5)

let ring

sl.

*Vibrato 3rd stg. only.

on the stage, — off my — strings, down my

face and all — o - ver me. — Yeah!

Pre-chorus
Tempo I

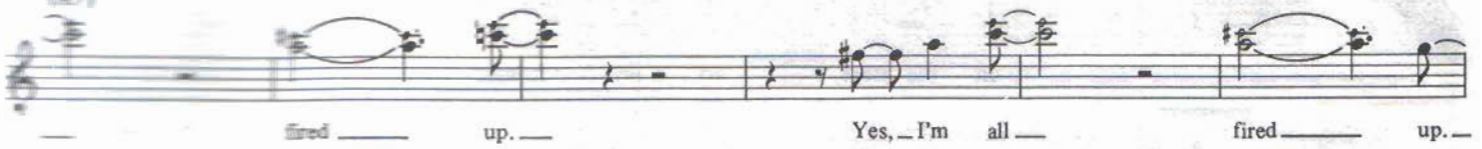
Pump - in' up for — the show, —

Rhy. Fig. 2

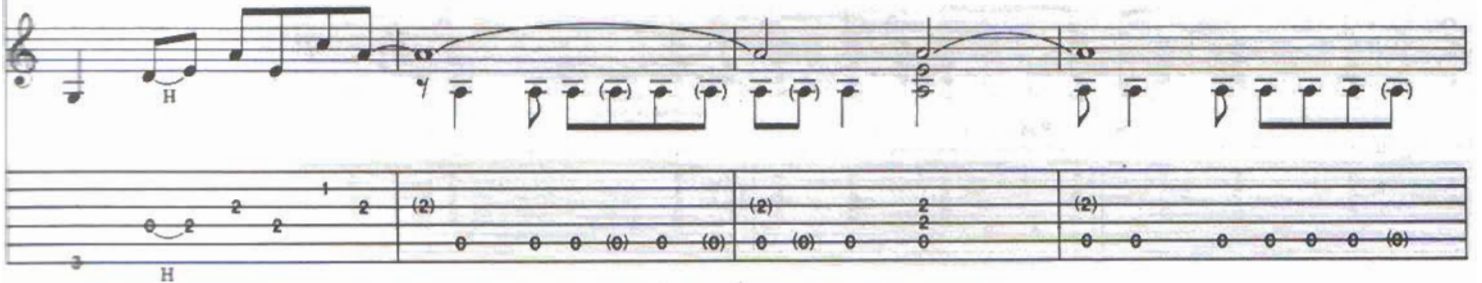
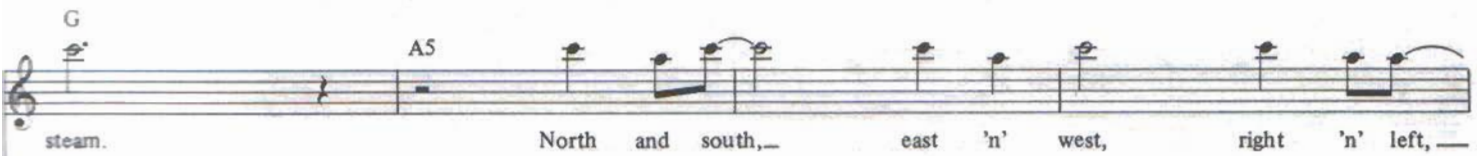
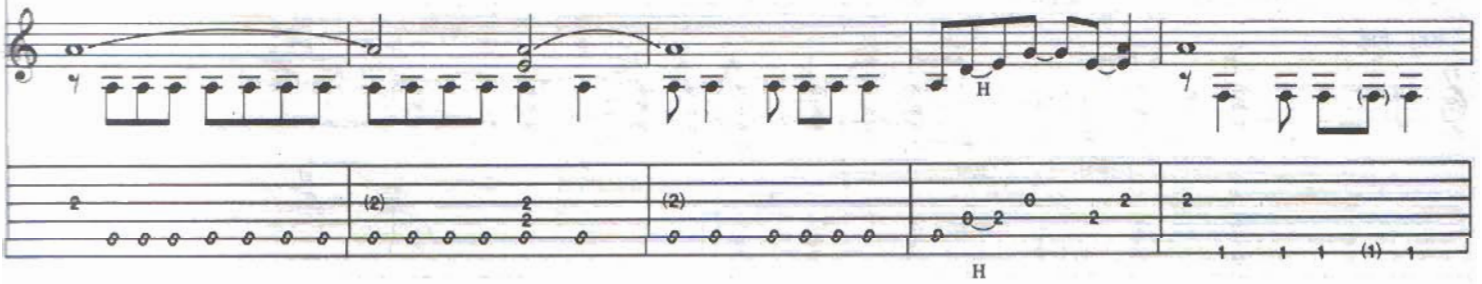
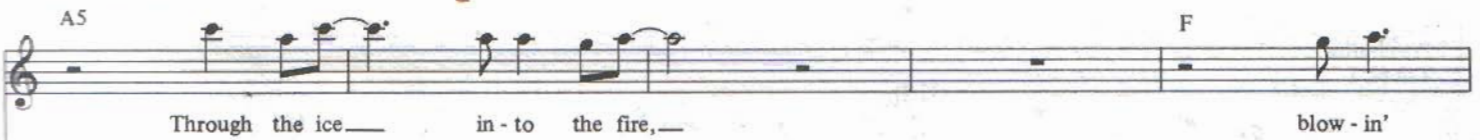
feel - in' like some - thing's gon - na blow. — S'got — me all —

(end Rhy. Fig. 2)

(steady gliss.)



2nd Verse
Half time feel



F G (A7)

I'm al - ways ex - treme. — Harm. (Sva)

H H

Harm.

H
Pre-chorus
Tempo 1
w/Rhy. Fig. 2

D5 G5/D D5 (D7)

Don't like the mid - dle squeez - ing me. — D5

D5 G5/D

I don't like noth - in' in — be - tween. — Yes, — I'm all —

Chorus
w/Rhy. Fig. 1
(A7)

fired — up. — Got — me all —

fired — up. — When the rest have packed — it up, —

1/4 P P H pick slide sl.

P P H sl.

Fsus2 C5 G5 Bb5 F5 C5

I'm a - live,

B♭ (b5) D5 C5/D B♭/D C5/D D5

nat - 'ral - ly wi - red.

sl.

P.M.-----4 P.M.-----4 P.M.-----4

Fsus4/D F/D D5 C5/D B♭/D C5/D D5 C5/D B♭/D

Wi - red.

sl. let ring-----4 sl. P.M.-----4 P.M.-----4 P.M.-----4 trem. bar

Guitar solo
N.C.*(E7)

Wow. 8va

3 1/2 1 1/2

Harp. trem. bar 3 1/2 Harm. 17 (17) 14 14 (14) 12 trem. bar 1 (12)

*E7 implied by bass part.

8va

sl. loco H H > P P sl. > P P sl. > P P sl. H P P P sl. sl. H P > HP > HP

6

10 12 14 10 14 12 10 9 12 10 8 7 12 10 8 7 8 7 9 7 9 7 6 7 6 6 7 6 6 7 6 6 7 6 9

TPH TPH TPH TPH TPH TPH TPH TPH TPH

7 0 5 7 0 5 9 0 5 7 0 5 10 0 5 7 0 5 10 0 5 7 0 5

Full sl. sl. sl. sl. 3 3 Full sl. H 2 2

Full P Full sl. H 2 2

17 20 (20) (20) 17 20 19 19 15 18 15 (15) (15) 17 20 (20)

*Tap on and slide w/tap-on finger.

*Articulated by trem. bar (don't pick).

P H 2 2 P H P 1 H 1/2 P 1 sl. sl. 3 3 Full P 3 3 P P 1/4

20 (20) 17 20 (20) 17 20 19 20 17 (17) 12 13 12 15 12 15 (15) 12 15 15 14 12 14 12

Who!

G5 D5 A5 Csus2 G5 D5

8va

F5 C5 G5 Bb5 F5 C

Fi - re.

F5 C5 G5 Bb5 F5 C

D

Ooh!

4 1½ 1½ sl.

trem. bar H 1½ 1/2 sl.

(5) (5) (7) (7) (7) 0 (0) 15 (15) 16 17 18 19

(Drums)

Ow! Uh - ow! Uh - ow! Uh - ow! — Ow! Nat - 'ral - ly wi -

sl.

(10)

sl.

Outro

(A7)

*w/Rhy. Fill 1 3rd time

red. Nat - 'ral - ly wired.

Rhy. Fig. 1A

1/4 P 1/4 P sl. (end Rhy. Fig 1A)

P 1/4 P P P sl. P P P

w/Rhy. Fig. 1A

Play 3 times

Wi -

Rhy. Fill 1

1/4 P 1/4 P

(5) (5) 4 3 0 0 4 0 P

The image shows a musical score for the song "Naturally Wired" by The Beatles. It includes guitar and bass staves. The guitar part features a melodic line with various ornaments like grace notes and slurs, and a bass line with fingerings and slurs. The bass part includes a double bass line with a capo at the 5th fret (A5) and a bass line with fingerings and slurs. The lyrics "Naturally wired." are written below the guitar staff.

Free time (Cadenza)

[illegible]

*Open harm. (3rd stg., 5fr.) w/string noise (4th stg.)
Depress trem. bar before sounding and return to pitch.

CABO WABO

Words and Music by
EDWARD VAN HALEN, SAMMY HAGAR,
MICHAEL ANTHONY and ALEX VAN HALEN

Moderate Rock ♩ = 88

Intro *Gtr. 1 (Band tacet)

E5 Rhy. Fig. 1

*Gtr. tone processed with reverb, Harmonizer (doubling/flanging), and delay to produce a very "wet" sound.

A5 D/A E5

(end Rhy. Fig. 1)

1st Verse
w/Rhy. Fig. 1

E5 A5 D/A

I've been to Rome, — Dal - las, Tex - as.

E5 A5 D/A

Man, I — thought I'd — seen it all, — oh. —

E5 A5 D/A E5

A - round the world, search in ev - 'ry cor - ner. Man, I — thought I'd hit — the — wall. —

Rhy. Fig. 1A

H P.M. - 1 sl. P.M. - - - - 1 H H

(2) 2 3 2 2 4 2 2 0 0 0 2 7 7 10 7 10 2 2 0 0 2 5

H sl.

2nd Verse
w/Rhy. Fig. 1

w/Rhy. Fig. 1A (1st 2 bars only)

Pre-chorus

(Whoo, _____
g. 1B) Rhy. Fig. 2

E/G#

whoo,—

$$\text{H} \quad \text{H} \quad \text{H}$$

E5/A E/G# A5 B

We got - ta try a lit - tle dance, whoo, - so Ca - bo Wa - bo. whoo, - It's al - right by me. whoo.)

Chorus

E D A C5 G

Come on! Let me take you down.

(end Rhy. Fig. 2) Rhy. Fig. 3

E D Asus2 E D A

I will show you all a - round. Let me take you down, -

(Down in Ca - bo.)

P.M.-----4

C5 E D Asus2

face down in Ca - bo. Kiss - in' the ground.

(end Rhy. Fig. 3)

P.M.---4

3rd Verse
w/Rhy. Fig. 1

E5 A5 D/A E5

Land's end, you'd have to see it. Ain't no pic-ture ev - er say it right.

A5 D/A E5 A5 D/A

No, whoa. Walk-in' the streets do-ing that ole- Ca - bo Wa - bo..Ha!

w/Rhy. Fig. 1B A5 D5 A5 D5 Pre-chorus B w/Rhy. Fig. 2 E5/A

Place comes to life ev - 'ry night. No! I wan-na crash on the beach. whoo,-

E/G# A5 B5 N.C. B

You know I wan - na make love in the sea. whoo,-

E5/A A5 B

Yeah. It's al - right there. We don't have to chase it. Fits par - a - dise to a T. whoo,-

Chorus w/Rhy. Fig. 3 E D A C5 G

Who! Come on! Let me take you down.

w/Rhy. Fill 1 (Resume Rhy. Fig. 3) w/Rhy. Fill 2

E D Asus2 E D A

I will show you all a - round. Let me take you down,

(Resume Rhy. Fig. 3) C5 G E D Asus2

face down in Ca - bo. Kiss - in' the ground.

Rhy. Fill 1 E D Asus2

Rhy. Fill 2 Harm. (8va) D A

[illegible]

*Articulated w/trem. bar (don't pick).

Esus2 8va- Gsus2 Asus2 Fsus2 Gsus2 Am7 D Em Fmaj7 G

Full sl. Full

Full sl. Full

*Sustained w/Fdbk.

P.M.

Bridge

Csus2 G/B Csus2 G/B Csus2 G/B D Dsus4 Csus2 G5 Csus2 G5 Csus2 G5

Wah.

(Both gtrs.)

Gsus2 Asus2 Csus2 G/B Csus2 G/B Csus2 G/B Dsus2 D

Hey!

Wah!

let ring

slight P.M.

Gtr. I D

Gtr. II

(Band tacet)

Gtr. I

H P.M.

H

*Muted stgs. (allow random harmonics to sound).

4th Verse
w/Rhy. Fig. 1A
E5

w/Rhy. Fig. 1

E5 A5 D/A E5 A5 D/A

We drink_ Mes-cal_

A5 D/A E5 Dsus4 D

right from_ the bot-tle._ Salt shak-er, lit-tle lick a lime,_ ah.

w/Rhy. Fig. 1 (1st 2 bars only)

w/Rhy. Fig. 1B

E5 (Band in) A5 D/A E5

Throw-in' down,_ down, try'n' to reach_ the bot-tom_ where the gua-ve worm,_ well, he's

Pre-chorus
w/Rhy. Fig. 2

A5 D5 A5 D5 A5 B E5/A E/G#

mine, all_ mine._ Ha ha. Come on, crash on the beach. You know_ I wan-na_

A5 (Whoop_ B5 N.C. A whoop_ E5/A whoop_)

_ make love_ in the sea._ Whoop! Go try a lit-tle dance, whoop_

E/G# A5 B

So Ca-bo Wa-bo. It's all_ right by_ me.

Chorus
w/Rhy. Fig. 3

w/Rhy. Fill 1

E D A C5 G E Asus2

Let me take_ you down._ I will show_ you all a-

(Resume Rhy. Fig. 3)

E D A C5 G

round. Let me take_ you down,_ face down in Ca-

(Down in Ca-bo.)

w/Rhy. Fill 3

E D Asus2 B5

bo. Kiss-in' the ground.

Rhy. Fill 3 B5 Gtr. II (12-stg. elec.)

SOURCE OF INFECTION

Outro

Esus2 Dsus2 Esus2 Csus2 Dsus2

Who. C'-mon. Face

let ring-----4 sim.

down, (Face down.) down in Ca - bo. Take me down,

(Take me down.) down in Ca - bo. Uh! Face

down, (Face down.) down in Ca - bo. Do-in' the Ca-bo Wa - bo. Ow! Take me down,

The musical score is written for guitar in standard notation. It features a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into systems, each containing a vocal line and a guitar line. Chord changes are indicated by letters above the staff: Esus2, Dsus2, Csus2, Asus2, and Gsus2. The lyrics are written below the vocal line. The guitar line includes various techniques such as slides (sl.), bends (b), and simulated ringing (sim.). The score includes a variety of note values, rests, and bar lines. The lyrics are: "Who. C'-mon. Face", "let ring-----4 sim.", "down, (Face down.) down in Ca - bo. Take me down,", "(Take me down.) down in Ca - bo. Uh! Face", "down, (Face down.) down in Ca - bo. Do-in' the Ca-bo Wa - bo. Ow! Take me down,".

[illegible]

*Heavy muting (P.M. to produce extremely percussive bass note.)
†Brush muted stgs. sharply. (Allow random harmonics to sound.)

Is ev - 'ry - bod - y read - y? Let's go! (Mov - in' up and down.)

P.M. --- 4

let ring

4 3 (3) 17 2 4 4 2 4 2 2 0

E5 F#5 B5

Up and down... 'Round and 'round... A round and 'round...

F#5 A5 E5 F#5 B5

Mov - in' up and down. In and out. 'Round and 'round.)

H P sl.

2nd Verse
C C# D (D C# C)

Yeah! Crank it, blow out...

trem. bar P.M.----1 P.M.----1

C C# D A G# G E7+9 C7 C#7 D7

Uh! Ouch! Ah, help me.

P.M.----1 P.M.----1

(D C# C) C C# D A5 C5/G

Now, flip on o-ver. Oh, ba-by, you know what I like. Who!

P.M.-----4 P.M.-----4

Who! Who! She choked the chain, 'Round and round.

(Mov-ing up and down.)

'n' she got the hook. Mov-in' up and down. Can't get a-way.

sl. H P H trem. bar P H sl.

Oh! Fe-ver starts to climb,

Round and round.)

H P H

14

B5 C#5 D5 F#5 E5

— reach - ing 1 0 — 5. — I need an - oth - er — shot of your love. —

sl. H P H P H P

Chorus
A5/F# B5/F# A5/F# E/F# A5/F# B5/F#

*Stroke chords w/ tip of pick allowing A.H. to sound.

7 9 9 6 6 6 7 11 9 7 7 9 7 9 7

sl. H P H P H P

**Slide w/ left hand noise.

Love, — love is — the — source — (of — in —

sl. sl. sl.

(2) 2 2 2 2 sl. A5/F# (B5/F#) A5/F# E/F#

fec - tion. — Love, — love is — the —

semi-harm. — sl. sl.

(4) 2 5 6 7 8 9 (9) 2 2 2 2 2 2 2 2 2 2

sl. sl.

A5/F# B5/F# Asus2

— source — of — in - fec - tion.) —

sl. sl. Gtr. I

(2) 2 2 2 2 sl. (4) 2 2 4 4 (4)

C C# D A5 C5/G

Rrr - read - y, set, go!

2½ 3½ 6

trem. bar (gradual descent)

2½ 3½ 6

(Gtr. II out)

*String flab.

P.M.-----

sl. sl.

trem. pick

sl. sl.

Guitar solo 1

*N.C.(F#m)

Oh, yeah.

Gtr. I

sl. sl. sl. sl. H H H H H H P H P P

6 6 3

sl. sl. sl. sl. H H H H H H P H P P

6 9 9 11 11 4 5 7 4 5 7 5 7 9 4 5 7 4 5 7 5 4 7 5 5 (5) 5 5

*Verse (2nd 8 bars) changes in F#minor implied by bass.

Full Full Full Full Full Full Full Full

Full Full Full Full Full Full Full Full

2 2 5 2 2 5 2 2 5 2 2 5 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Full Full P P

3 3 3 3

sl. P sl. P P

(Vocal: Whoo!..)

sl. P sl. P P

5 2 5 4 2 5 4 2 4 2 4

* Bass line implies Pre-chorus changes.

*Add left hand slide on 6 stg. on beat 4.

Love, _____ love is _____ the _____ source _____ (of _____ in _____)

Love, _____ love is _____ the _____

A5/F# B5/F# A5/F# B5/F#
 source of infection. Love, love, love.
 sl. sl. semi-harm. sl. sl.
 (2) 2 2 2 2 sl. sl. (4) 2 5 6 7 8 9 (9) 2 2 sl.

love is the source of infection.)

[illegible]

*Bass in steady 8ths.

⑤ 3fr. D 4fr. D \sharp 5fr. E 6fr. E \sharp 7fr. F \sharp

Full-

6 6 6 sl. P

H TPH T P H TPH TPH TPH T

9 12 14 9 12 14 8 11 14 8 11 14 7 10 14 7 10 14 6 x 0

Full-

10 11 12 13 14

13 14 15 16 17

14 sl.

Chorus
A5/F# B5/F# A5/F# E/F# A5/F# B5/F#

love is the source (of in - fec - tion.)

Love, love is the source of in - fec - tion.)

Guitar solo 3
C#5

TP H TPH TPH TPH T sl. P

Full-
D D# E E# F#

Full-
10 11 12 13 14 15 16 17

sl.

Chorus

A5/F#

B5/F#

A5/F#

E/F#

A5/F#

B5/F#

Love,

love is the source

(of in-

P.M.

P.M.

P.M.

fec - tion.

Love,

love, love,

love is the

semi-harm.

sl.

sl.

A5/F#

B5/F#

N.C.

source.

of in - fec - tion.)

*Free time

Bb9 A9 Ab9

G9

(8va)

rit.

trem. bar

trem. bar

*(String flab)

*Gradually growing slower.

Fdbk
pitch: D

*Depress trem. bar gradually
until strings slacken and rattle
against fretboard.

C5 C5(type 2) D5 C5(type 2) Fmaj7/C F/C C5 G C5

Ye, — yeah. —

Fingerings: 4 5 2 3, 2 3 2 2 3 4 5, (5) 3 3 3 4 5

⑤ 3fr. C Fmaj7/C F/C C5 C5(type 2) D5 C5(type 2)

Fingerings: 2 3 2 2 3 2 1, 4 5 5 2 3

Fmaj7/C F/C C G G5

Fingerings: 2 3 2 2 3 4, (5) 3 3 3 4 5

⑤ open A ⑤ 7fr. E ⑤ open A ⑤ 5fr. D

Gtr.II

Fingerings: 9 7 5 4 10 9 7 5 7 5 4 5 7, 9 7 5 2 10 9 7 5 4 5 4 5

Gtr.III

let ring- — — — — — 1

P

let ring- — — — — — 1

P

Fingerings: 0 0 2 0 0 0 0 3 2 3 0, (2) 2 1 0 3 2 3 3 2 0

⑤ open A ⑤ 7fr. E ⑥ 1fr. F ⑥ 3fr. G ⑥ 5fr. A 1fr. F 3fr. G

let ring-----

let ring-----

1st Verse
⑤ 3fr. C

Gtr. II
Riff B

Yes - ter - day_ I saw my love light_ shine_

Rhy. Fig. 1
Gtr. I

*Gtr. I

let ring-----

*Organ fill arr. for gtr.

Gtr. III

P.M.-----

H

Am F

Sud-den - ly_ I walked you home._ I nev - er real - ly knew_ what

P.M. P P P P.M.

w/Rhy. Fill I ⑤3fr. G ⑥5fr. A Pre-chorus ⑤5fr. D ⑤2fr. B ⑥2fr. F# ⑥3fr. G ⑥5fr. A

Riff C

love could make_ me do._ I'll send the mes - sage in a bot - tle. (I'll send the mes - sage.)_

Rhy. Fig. 2 Gtr. I & III

sl.

⑤5fr. D 2fr. B sl. ⑥2fr. F# 3fr. G 5fr. A ⑤5fr. D ⑤3fr. C

Trust in the mer - cy of_ the sea._ (Ooh.) Storm - y weath - er. (Ooh.) Oh, yeah._

Rhy. Fill 1
Gtr. I

let ring

Musical notation for the second staff of the song. It features a treble clef, key signature of one sharp (F#), and a common time signature (C). The melody continues from the first staff, starting on D4. Chord symbols are placed above the notes: D, C, D, C, D, C, D, F, G, A5. The lyrics "Wait - in_ for love_ to res - cue me." are written below the staff, aligned with the notes.

Chorus
w/Riff A (1st 7 bars only)
F/C

w/Fill 2
C5

C5 (type 2) D5 C5 (type 2)

Gtr. II *let ring* Gtr. III *let ring* *let ring*

Hey! Feels so good. (So good.) Wooh! And it feels so nice

*Gtr. I *let ring*

(2) 5 4 2 5 2 3 2 1 4 5 2

F/C *Kybd. fill arr. for gtr. C5 G G5 5fr. D 7fr. E 5fr. D 3fr. C F/C

(So nice.) when love comes a-round. I feel good. So good, so good. (So good.)

2 3 2 1 6 5 5 (5) 3 3 3 4 5 2 3 2 1 3 2 1

w/Fill 2 C5 C5 (type 2) D5 C5 (type 2) F/C F5 G5 3fr. w/Fill 3 1fr. F 3fr. G 1fr. Bb 3fr. C 5fr. D

And it feels so nice. Wooh! (So nice.) Ow! Feels so good.

4 5 2 3 2 3 1 3 3 3 (3) 4 2 5 5 2 4 3 5 6 7

*Synth. bass arr. for gtr.

Fill 3 Gtr. III Gtr. IV (overdubbed solo gtr.)

*8 va--- *let ring* *let ring* *trem. bar* *sl. P*

3 3 6 3 1/2 2 14 (14) (14) 17 0

*Strummed behind nut. Tune top strings behind nut on locking nut gtr. to produce tones C A G on 1st, 2nd & 3rd stgs. *Depress bar before sounding note and gradually return to pitch.

Interlude

*Riff D ⑤ 3fr. 5fr. ⑥ 6fr. 5fr. ⑤ 5fr. 3fr. 8fr. ⑥ 5fr.

D C D B \flat A D C F A D C D

Rhy. Fig. 3

let ring

*Gtr. III doubles bass line (Riff D).

Guitar solo

w/Rhy. Fig. 3 & Riff D

⑤ 5fr. 3fr. open (end Riff D) Dm Full C Dm A.H. (8va) Full A.H. (15ma) 1/4 1 1/2 1 1/2 C F C/A

A.H. pitch: G

*Continuation of trem. bar return.

Gtr. I

(end Rhy. Fig. 3)

Dm A.H. (8va) C Dm B \flat A Gtr. II ⑤ 5fr. 3fr. 8fr. ⑥ 5fr.

Full T T T Full Full P H T sl. P 1/2 P Full Full sl.

semi harm. Full T T T P sl. Full Full P H T sl. P 1/2 P Full Full sl.

7 (7) 12 14 12 7 (7) 12 10 13 (13) 10 13 15 13 10 12 (12) 10 12 12 (12)

A.H. pitches: D A D

*Keep D note (3rd stg./7fr.) fingered while tapping on artificial harmonics.

Gtr. I

8va 5fr. 3fr. 5fr. 6fr. 5fr. 5fr. 3fr. 1fr. *Gtr. I B \flat B \flat 5

sl. Full P H Full trem. bar 3- sl. 1/2 P P H H P 1/2 P P H H P 1

18 15 10 15 10 15 (15) 14 10 17 10 (10) 17 15 17 10 15 (15) 10 (10) 9 7 9 10 7

*Gtrs. II & III play roots in steady 16ths.

(cont. in slashes)

6 5 6 6 5 6 6 5 3 7 5 5 7 8 8 7 7 7 5 5 3

A.H. (15 ma) Full 3 A.H. (15 ma) Full 3 A5

rake sl. A.H. Full semi-harm. Full A.H. Full 3 P sl. Full Full 6

(7) 5 7 5 5 5 (5) (5) 7 (5) 7 5 7 7 5 7 10 7 10 12 10 13

Chorus w/Fill 4 & Riff A F/C Gtr. II steady gliss. sl. C5 C5 (type 2) D5 C5 (type 2)

Yeah! Feels so good. Wooh! And it feels so nice (Bkgd. Voc. Fig. 1) (So good.)

8va Full Full Full Full Full Rhy. Fig. 4A Gtr. I

20 17 17 17 20 20 20 20 20 20 2 5 3 2 2 3 3 2 1 4 5 5 2 7 3

*Slur down keys (organ fill) can be interpreted as long slide.

Fill 4

8va Gtr. IV

20 (20)

Rhy. Fig. 5

F/C C5 G G5 ⑤5fr. D 7fr. 5fr. 3fr. C F/C

(So nice.)— when love— comes a - round— I— feel good.— (So good.)—

(end Rhy. Fig. 4A) Rhy. Fig. 4B

(end Rhy. Fig. 5) w/Rhy. Fig. 5 C5 C5(type 2) D5 C5(type 2) F/C (G/C) (C) (G) (Gsus4) (G) (end Bkgd. Voc. Fig. 1)

Hey! Gon - na make— her feel nice. (So nice.)— When love comes a - round, I— feel good.—

(end of Rhy. Fig. 4B)

w/Bkgd. Voc. Fig. 1, Riff A & Rhy. Fig. 4B w/Rhy. Fig. 5 F/C (C) (F) F/C (C/G) (C)

Wooh. So good— so good— so good— So, come on, ba - by.

(G) (Gsus4) (G) F/C (C) (F) w/Rhy. Fig. 4A* w/Rhy. Fill 3 F/C (C)

Make me— feel good!— *Play 1st 2 bars an octave (12 frets) higher. Well, get up!— Get up! Get up!— Get up!

③3fr. 1fr. 3fr. w/Bkgd. Voc. Fig. 1, Riff A, Rhy. Fig. 5 & Rhy. Fig. 4B Fade out

G F G F/C (C) (F) F/C (C/G) (C)

Hey! Ba - by, I— feel good.— Wooh! (w/echo) So, come— on!

Rhy. Fill 3 Gtr. 1

FINISH WHAT YA STARTED

Words and Music by
EDWARD VAN HALEN, SAMMY HAGAR,
MICHAEL ANTHONY and ALEX VAN HALEN

E5 A5 E5(type 2) D5/E G5/A G/A A B A5(type 2) B5(type 2) C#m D#m B(type 2) D
 E E(type 2) G5 F# G5(type 2) D5 B5 E7 Asus4

Moderate Rock ♩ = 126
Count (spoken:)

1 2 1 2 3 4

Intro

Gtr. II

*Gtr. I *mf* w/clean tone

H H

*Gtr. I is a direct Strat played throughout w/fingerstyle.

**Gtr. II is played on acous. gtr.

③ open ③ 3fr. E G1/2 G1/2 E5(type 2)

1/4

③ open ③ 3fr. A open A5

1/4 1/4 1/2

E5 A5 E G1/2 1/2 E5

C' mon, - ba - by. Oh...

A5

Wow — wow — wow —

D5/E E5 (type 2) E D5/E E5 (type 2) G5/A A5 G5/A A5 D5/E

unh!

E5 (type 2) D5/E E5 (type 2) G5/A A5 G5/A A5 D5/E

1st Verse Rhy. Fig. 1 E5 D5/E E5 (type 2) G/A A G/A

Well, if you wan - na see oth - er guys, ba - by, I could let it

A D5/E E5 D5/E E5^(type 2) G/A A G/A

— slide — You wan - na lov - er, you want a friend. — Ma - ma, I can be both

3 H H 3 H H

⑥ open 2fr. ⑥ 3fr. Pre-chorus (type 2) (type 2) G/A
 A B G B A5 B5 B A5 B5

of them. — I got the tools to sat - is - fy. —

3 H H 3 H H

Just walk a - way — if I fall shy at all. —

A C#m D#m C#m B^(type 2) C#m

sl. H H

Chorus E5

Ah. Come on, ba - by, fin - ish what you start - ed,

3 H H 1/2 3 H H

sl. 1/2 H H

A5

G 1/2 1/2 E5 (type 2)

I'm in - com-plete. Uh! That ain't no way to treat the bro - ken-heart - ed.

2nd Verse

E5 (type 2) D5/E

I need some sym - pa - thy. Well, I like to look at the long

run, I like to take each step one by one.

Right on time, you will ar - rive by keep - in' the dream a - live.

Finish What Ya Started - 11 - 4
PG9668

Pre-chorus

(type 2) B5 A5 B B (5) 2fr. (type 2) (5) open B5 A5 A A5 A5 G5/A A5

It's a - live and it's kick - in' in - side of me.

So come on ba - by, please.

Chorus

E5 A5

Come on, ba-by, fin-ish what you start - ed. Oh! I'm in - com-plete.

Unh. That ain't no way to treat the bro - ken-heart - ed. Ow! Come on and fin -

(5) 2fr. E5 (type 2) G1/2 1/2 A A5

ish me. _____ Ba - by, come on. _____

Come on, ba - by! You - say yeah.

Ba - by, come on. _____ Ba - by, ba - by, ba - by, ba - by, ba - by, ba - by.

yeah!

rake

*Lay back time slightly for one bar.

Finish What Ya Started - 11 - 6
PG9668

⑥ open ⑥ 3fr. E G 1/2 E5(type 2)

A5

Unh! Now, come on, — ba - by. Please.

⑥ 12fr. E sl. A5 w/Rhy. Fill 1

Oh, ba - by, come on.

Chorus E5 A5 G5/A

Come on, ba - by, fin - ish what — you start - ed. Ah.

Rhy. Fill 1

Gtr. II

E5 A

That ain't no way to treat the bro - ken - heart - ed. Nnn—

3 H H

wow— wow— ah. Come on ba - by, fin - ish what— you start - ed. Wooh!—

E5(type 2) H H D5/E E5(type 2) G5/A

A5 G5/A G/A A A5 G5/A D5/E E5(type 2) D5/E G5/A

Gim-me!— Unh! That ain't no way to treat the

sl. sl.

E5(type 2) D5/E G5/A A5 G5/A E5(type 2) A5 G5/A E D5/E

bro - ken - heart - ed. Mm— mm, (Ba - by, come on.)—

Outro

E5(type 2) E7 D5/E E5(type 2) G5/A A5 G5/A G/A

ah. Take each step, ba - by, one by one...

(Ba - by, come on.) Yeah. C' - mon.

A5 G/A A G/A E5(type 2) w/Rhy. Fill 2

(Ba-by, come on.) I got the tools, I'll sat - is - fy.

H H H H

Rhy. Fill 2

Gtr. II

sl. sl. sl. sl.

sl. sl. sl. sl.

A G5/A A5 A ⑥ 3fr. G1/2 ⑥ open E w/Rhy. Fill 3

C'mon ba-by. (Ba-by, come on.)— Wow—

sl. sl. sl. sl. sl. sl.

0 2 2 0
(0) 2 2 2

9 7 9 11 12 13 (13) 3 5 3 3 3
(7 7) (7 5) (5 7) (7 9) (9 10)

sl. sl. sl. sl. sl.

G/A A Asus4 E5 (type 2)

wow. Yeah. (Ba-by, come on.)—

H sl. sl. sl. sl. sl.

H sl.

(3) 5 5 5 3 (3) 0 (0) 0 0 3 3 2 2 (2) 9 7 6 7 6 4
(4) 4 4 4 4 (4) 2 (2) 2 2 2 2 (7 5) (5 4) (4 5) (5 4) (4 2)

sl. sl. sl. sl. sl. sl.

w/Rhy. Fill 4 Begin fade A A A5 G5/A

(Ba-by, come on.)—

1/4 1/4 sl.

5 5 (3) 3 3 3 5 5 (5) 3 2 2 2 0 2 2 0 3 2 0
4 4 (4) 4 4 4 4 4 4 (4) 2 2 2 0 2 2 0 2 2 0

0 sl.

Rhy. Fill 3
Gtr. II

sl. sl. sl. sl.

9 9 9 9 7 7 7 7 6 6 6 6 4 2
(0) 7 7 7 7 5 5 5 5 4 4 4 4 2 0

sl. sl. sl. sl.

Rhy. Fill 4
Gtr. II

sl. sl. sl. sl.

9 9 9 9 7 7 7 7 6 6 6 6 4 2
(2) 7 7 7 7 5 5 5 5 4 4 4 4 2 0

sl. sl. sl. sl.

w/Rhy. Fill 5

(Ba - by, come on.) — So, c' - mon, — ba - by. — (Ba - by, come on.) —

1/2

9 7 6 7 4 5 5 3 3 3 3 5 5 5 3 3 5
 (7-5) (5-4) (4-5) (5-2) 3 0
 sl. sl. sl. sl.

A G/A A

w/Rhy. Fill 1(2nd half) w/Rhy. Fill 4

So, c' - mon, — ba - by. — (Ba - by, come on.) — Shout!

1/2

5 (5) 2 (3) 5 7 9 7 9 11-12 12 5 (5) 5 (3) 3 3
 (4) (5) (5-7) (7-5) (5-7) (7-9)
 sl. sl. sl. sl.

A G/A A

Ⓔopen Ⓔ3fr. 1/2 Fade out
 E G E5(type 2)

Now, come on. — (Ba - by, come on.) — Now, come on. — Now, come on. — (Ba - by, come on.) —

1/4 1/4 1/4 1/4 1/4 1/4

sl. sl. sl. sl. sl. sl.

(3) 0 2 2 0 2 2 0 2 2 3 (3) 3 5 9 7 9 7 12-13
 (5-7) (7-5) (5-7) (7-5) (5-7)
 sl. sl. sl. sl. sl.

Rhy. Fill 5

Gtr. II

sl. trem. pick

7 7 7 0 0 (9) 9 9 9 7 7 7 7 6 6 6 6 4 2
 4 4 4 5 6 6 7 7 7 5 5 5 5 4 4 4 4 2 0
 sl. sl. sl.

BLACK AND BLUE

Words and Music by
EDWARD VAN HALEN, SAMMY HAGAR,
MICHAEL ANTHONY and ALEX VAN HALEN

Moderate Rock $\text{♩} = 104$

Intro Gtr. I

N.C. (E7) (E6) E5

mf sl. poco rubato

w/Chorus let ring

A5 E5 G5 9fr. 12fr.

Dsus2 3 Asus2 3 E5

(Bass & drums enter)

A11 Dadd2/A A5

In time

N.C. (E7) (E6) E5

(Vocal) Hey! P.M. P.M.

*Allow open B to sound as volume increases.

*1/4 1/2 3/4 Full 1 1/2

semi-harm.

*1/4 1/2 3/4 Full 1 1/2

*Grad. bend.

D5 A5 E5

P.M. P

sl.

1st Verse

Oo! Slip 'n' slide, _____ push it in. Uh!

A5 N.C. (D) (E) E5

pick slide sl. sl. P.M.-----4 sl. sl. P.M. sl.

sl. sl. sl.

The bitch sure got the rhy-thm. _____ I'm hold - in' back, yeah, _ I

A5 N.C. (D) (E) A5 N.C. (D) (E)

sl. H P H P H P P.M.-----4 sl.

sl. H P H P H P sl.

got con - trol... Oh! Hooked in - to her sys - tem. Mh! Uh!

E5 A5 N.C. (D) (E)

sl. let ring H

sl. sl.

Don't draw the line... Hon - ey, I ain't through with you. Oo.

N.C. (E7) (E6) E5 D5 A5 H E5

P.M. P.M. 1/4 1/4 sl. P.M. sl.

sl. P

N.C. (E7) (E6) E5

Uh! The hard - er the bet - ter. Do it till we're

**1/4 1/2 3/4 Full* *1 1/2*

semi-harm. **1/4 1/2 3/4 Full* *1 1/2*

**Grad. bend.* *sl.* *1/4* *1/4* *sl.* *P 1/4*

D5 A5 E5 2nd Verse Gtr. II A5 D P.M. E5 *sl.*

black and blue. Harm. (8va) Well, you nev - er know when

sl. *let ring* *Harm.* *1/2* *sl.*

pick *sl.* *G5* *A5* *D* *G* *D* (E5) *sl.*

love will come. Hey! Got - ta get it while you got it.

sl. *sl.* *sl.* *H P* *H P* *H P*

A5 *5fr.* *4fr.* *6fr.* *5fr.* *4fr.* *3fr.* *Harm.* *sl.* *A5* *N.C. (D)* *(E)*

P.M. *3* *sl.* *sl.* *P.M.* *4* *sl.*

A lit - tle bit of - ev - 'ry - thing, oo, e - ven when it hurts. Uh! Sure feels good.

sl. *sl.* *sl.* *sl.* *sl.* *sl.*

sl. *sl.*

Chorus

A5

E5

Wow! (steady gliss.) Uh! Don't draw the line... Hon-ey, I ain't through with you. Oo.

sl. sl. let ring P.M. P.M. 1/4 1/4 sl. 1/4 P 1/4 P.M. sl.

N.C. (E7) (E6) E5 D5 A5 E5

Woo! Uh! The hard-er the bet-ter. Do it till we're black and blue. (Bkgd. voc.)... blue.

*1/4 1/2 3/4 Full 1 1/2 semi-harm *1/4 1/2 3/4 Full 1 1/2 Full 1/4 sl. P Full P 1/4 P sl. sl.

*Grad. bend. sl. P P sl. sl.

Bridge *C/E D/E E5

Yo ma - ma! Ha!

pick slides - 4 P.M. - - - 4 P.M. P P sl. sl.

*Bass plays E pedal. sl. sl. P

C/E D/E B5 C/E D/E E5

Black and blue... Got to, got to, got to make it right, uh! Ow!

P.M. - - - 4 P.M. P.M. let ring P.M. - - - 4 P.M. P.M.

sl. sl. sl.

C5/E G5 B5

C'-mon, ba-by! Do it! Black and blue. (Bkgd. voc.) ... blue.

sl. P sl. P.M.---4 sl. semi-harm.---

Guitar solo

*A D E A.H. (8va) Full 1/2 A Full A.H. D E

sl. sl. H P P A.H. Full 1/2 hold bend Full A.H. T T T Full Full

(7) 5 6 0 7 (7) 0 (2) 0 2 0 2 (2) sl. 3 3 3 3 T T T T

*Chords implied by bass. sl. sl. H P A.H. pitch: B

Harm. 4 A.H. (15ma) 1/2 A sl. D 7 1/2 E T P P H H T P

trem. bar Harm. 4 rake A.H. 1/2 sl. trem. bar P H 7 1/2 T P P P H H T P

(14) 0 (0) 5 (2) 4 5 (5) 3 5 7 8 7 5 3 5 7 8 7

P A.H. pitch: E †Pull bar up.

T P P P H T P T P P P H T sl. P T sl. P T P T sl. P T sl. P T sl. P T sl. P T sl. P T sl. P

9 9 10

TP P P H TP TP P P H Tsl. P Tsl. P TP Tsl. P TP Tsl. P Tsl. P Tsl. P Tsl. P

8 7 5 3 7 8 7 8 7 5 3 7 8 10 8 10 11 8 11 9 11 12 9 12 10 12 13 10 13 14 11 14 15 11 14 15 11

A D E Full

Tsl. P Tsl. P Tsl. P Tsl. P Tsl. P Tsl. P Tsl. P Tsl. P 1/2 P 1/2 P Full

10 9 6

trem. bar

Tsl. P Tsl. P Tsl. P Tsl. P Tsl. P Tsl. P Tsl. P Tsl. P 1/2 P 1/2 P Full

15 16 12 15 16 13 16 17 13 18 17 14 17 18 15 18 19 15 (15) 12 14 (14) 12 14 12 0 5 Full

The hard - er the bet - ter. We'll do it till we're
 black and blue. Wah! Don't draw the line...
 Ba - by, I ain't through with you.
 Uh! Hard - er the bet - ter. We'll do it till we're black and blue...

Chorus
 N.C. (E7) (E6) E5

Dsus2 Asus2 E5
 D5 A5 E5
 N.C. (E7) (E6) E5
 D5 A5 E5

*1/4 1/2 3/4 Full 1 1/2
 *1/4 1/2 3/4 Full 1 1/2
 *Grad. bend. A5 E5

P.M. P.M. P.M. P.M. P

N.C. (E7) (E6) E5
 Yeah! The wet-ter the bet-ter. We'll do it till we're
 pick sl. P.M. P.M. 1/4 1/4 sl.
 D5 A5 E5 N.C. (E7) (E6)
 black and blue. Ow! Uh! Hoo! Hoo!
 (Bkgd. voc.)... blue. *1/4 1/2 3/4 Full 1 1/2
 sl. *1/4 1/2 3/4 Full 1 1/2
 *Grad. bend. sl. sl.
 E5 D5 A5 E5
 Do it till we're black and blue. Yeow!
 Hoo! Hoo!... black, hoo, and blue.
 P.M. P 1/4 P 1/4 sl. trem. bar 1 1/2
 sl. sl. sl.
 D5 A5 E5 D5 A5 E5
 Ow! Now, c'-mon, ba-by!
 pick sl. sl. let ring Harm. (8va)
 sl. sl.

The musical score is written for guitar, vocal, and bass. The guitar part includes various chords (N.C., E7, E6, E5, D5, A5) and techniques like pick sl., P.M., and trem. bar. The vocal part includes lyrics and performance instructions like sl., 1/4, 1/2, 3/4, and Full. The bass part includes fret numbers and techniques like sl. and pick sl.

The musical score is written for guitar and voice. The guitar part is in standard notation with a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "The wet-ter the bet-ter. — Let's do it till we're black and blue. —". The score includes various musical notations such as chords (D5, A5, E5), triplets, and slurs. The guitar part features a "pick sl." (pick slide) and a "sl." (slide) instruction. The tempo is marked "poco rit." (poco ritardando). The score is divided into two systems, with the second system continuing the melody and accompaniment.

(Drums)

Uh!

6

trem. bar

N.C. (E7) (E6) (E5) D5 A5 E5

C' - mon, babe.

mf (cleaner tone) *sl.* *sl.* *sl.* P.M. 4 *sl.*

sl. *sl.* *sl.*

7 7 6 6 4 (4)
5 5 4 4 2 (2)

sl. *sl.* *sl.*

**Gtr. II plays random sound effects buried in the mix.

The musical score for 'The Rose Tree' is presented in three staves. The top staff is a vocal line in G major, featuring a key signature of one sharp (F#) and a common time signature. It includes lyrics: 'N.C. (E7) (E6) (E5) twirling the bar, neochet against bridge unit, etc.' and 'Oh.' The middle staff is a piano accompaniment in G major, featuring a key signature of one sharp (F#) and a common time signature. It includes dynamics such as *P*, *H*, *sl.*, *P.M.*, *Full*, and *P*. The bottom staff is a guitar accompaniment in G major, featuring a key signature of one sharp (F#) and a common time signature. It includes fret numbers (0, 2, 3, 4, 5, 6, 7) and dynamics such as *H*, *sl.*, *Full*, and *P*. The score is marked with various musical notations, including slurs, accents, and dynamic markings.

D5 N.C. (A) E5 N.C. (E7) (E6) (E5) Uh!

P.M.

1/4 1/2 D5 A5 E5 1/2 N.C. (E7) (E6) (E5)

1/4 1/2 1/4 1/2 D5 A5 E5 H H sl. sl.

1/4 1/4 D5 A5 E5 H H sl. sl.

N.C. (E7) (E6) (E5) D5 A5 E5

1075

(Band tacet)

[illegible]

pick slides--

*Slide pick back and forth across stgs. indicated while descending in a steady gliss.

A.H. pitch: G♯

Moderate Rock ♩ = 140

(Band in)

A5 D5/A A5 G5/A (A5)

P.M.-----1 semi harm. ---1

A5 D5/A A5 G5/A (A5)

P.M. P.M. P.M. P.M.-----1 semi-harm. H*P P H P P H P P H P P H P P H

H P P H P P H P P H P P H P P H P P H
 *Glide up and down A string w/side of right hand (lightly touching it) while hammering on and pulling off with left hand, sounding random harmonics and palm-muted notes.

A5 D5 A5 G5 A5 D5

P P P.M.-----1

*Vibrato 2nd and 3rd stgs.

E5 D5 A5 D5/A A5 G5 A5 D5

3 sl. P.M.-----1 P.M.

B5 E5 B5 E5/B B5 A5/B B5 E5 B5

Ow!

sl. P.M.-----1 P.M.-----1 P.M.-----1 P.M.

E5 (D5)

sl. B5 E5 B5 E5 B5 A5/B B5 E5

sl. P.M.-----4 P.M.-----4

1st Verse

(E) A5 D5 A5 G5

She's so fine. How 'bout a

pick sl. P.M. P.M.-----4

A5 D5 A5 E5 D5 A5 D5 A5 G5

nine on a ten scale, with long legs straight on up—

P.M.-----4 P.M.-----4 P.M.-----4

*Vib. 2nd and 3rd stgs.

A5 D5 A5 E5 D5 D6 (D5) A/D D5

— to her lunch— pail.— Who! Sweet lit - tle wish - bone,— oh— yeah,— don't wan-na

sl. sl. P.M.-----4 sl.

break her in half... Lick up a - one side and down the oth - er - al -

ways make her laugh. Ha ha! She take me down, down, down - to the bot -

tom. I got ev - 'ry - thing you want - ed,

give you ev - 'ry - thing you need, still you want that sug - ar dad - dy

Pre-chorus

A5 D5 A5 E5 C5 F5

tom. _____ Give me ev - 'ry-thing I want, —

P.M.-----4

sl. sl. P.M.-----4



F5 C5 D5 G5 D5 C5

give me ev - 'ry-thing I need, — you don't want

P.M.-----4

sl. P.M.-----4

P.M. P.M.---4

sl. sl.



3 F5 C5 F5 C5 D5

that sug - ar dad - dy, not o - ver me.

P.M.---4

P.M.---4

sl. sl. trem. bar

1/2 1/2 1/2 1/2 1/2

1/2 1/2 1/2 1/2 1/2

P P



Chorus

A5 D5 A5 D5 A5 G5

Ooh! She want a suck - er, (Suck - er) whoo! Suck - er in a

P P 1/2 T.

hold bend 1/2 T.

P P

5 2 7 5 13

P.M.-----4



[illegible]

all dressed up in a three - piece suit.

Bridge

E5 G5 D5 Em7/A* E5

Oh, _____ uh, now say it is - n't so, _____ ba - by. She need a

P.M.--- P.M.--- H P.M.--- P.M.--- P.M.--- P.M.--- P.M.---

H sl. H

*Bass plays A.

[illegible]

Em7/A

E5

8va

Full

Full

(0)

5

4

15

14

12

15

12

14

15

12

15

12

14

*Slide w/right hand finger.

Musical score for "The Wind" by John Williams. The score is in 2/4 time and G major. The piano part is marked "G5 8va-" and the double bass part is marked "D5". The score includes a key signature of one sharp (F#) and a time signature of 2/4. The piano part features a melodic line with sixteenth notes and eighth notes, often beamed in groups of six. The double bass part provides a harmonic accompaniment with eighth and sixteenth notes, including triplets and sixteenth-note runs. The score is divided into two systems, each with a key signature change from G major to D major (two sharps).

Em7/A
8va-

E5

3

1½

2½

Harm.

loco

G5

sl.

sl.

P

P

*trem. bar 1½

2½

Harm.

rake

semi-harm.

P

sl.

sl.

(14) (14) 12 0 (0) (0) (0) 5 7 (7) (7) 5 5 3 5 7 7 0

*Depress trem. bar $1\frac{1}{2}$ steps, hold down and vibrato. Return to pitch and depress again. Return w/open harmonic (touch harm. w/bar depressed).

****Vibrato and slightly depress trem. bar. Add string noise.**

Return w/ open harmonic (ouch! harm. w/ bar depressed)

Em7/A

D5 *sl.* *sl.* *sl.* *sl.*

E5

G5

sl. *sl.* *sl.* *sl.*

P.M. --- 1

P.M. --- 1

sl. *sl.* *sl.* *sl.*

sl. *sl.* *sl.* *sl.*

[illegible][illegible]

The musical score for "The Wind" by George Gershwin is presented in a two-staff format. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef. The score includes various musical notations such as chords (E5, D5, A5), pedaling marks (P.M.), and tremolo markings (trem. bar). The piece is marked with a tempo of "Moderato" and a time signature of 4/4. The score is divided into measures by vertical bar lines, with some measures containing multiple notes and rests. The bottom staff features a series of circles containing numbers, likely indicating fingerings or specific guitar techniques.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next four measures. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written in the treble clef, and the accompaniment is written in the bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like 'H P' (half piano) and 'P.M.' (piano molto). The piece concludes with a final measure in the second system.

A5 D5 A5 G5 A5 D5

P.M.-----1 P.M.-----1 P.M.-----1

Out chorus

E5 B5 A5/B B5 E5 B5

Oh! He got a big old bel - ly.

sl. *sl.* *f* P.M.-----1 P.M. P.M.-----1 P.M.-----1

E5 D5 B5 E5 B5 E5 B5 A5/B

A stone bald head (Suck - er!) Now lis - ten here, hon - ey, that ain't down your

sl. *sl.* *sl.* P.M. P.M.-----1

E5 B5 E5 D5 E5 B5

al - ley, no. He's just a suck - er (Suck - er!)

sl. *sl.* *sl.* P.M.-----1 P.M.-----1 P.M.-----1

G5 D5 E5

dressed up in a three piece suit.

P.M.-----

sl.

5 5 5 7 9 (9) 7

sl.

Free time

A5

3

That's al-right go a-head, suck it all up,

trem. bar

H H P P H sim. *accel.

H H P P H sim.

*Glide gradually up the A stg. w/side of right hand (lightly touching it) while hammering on and pulling off with left hand, sounding random harmonics and palm-muted notes.

5 7 3 0 5 7 3 0 5 7 3 0 5 7 3 0

right down to the last drop.

gradual rit.-----

5 7 3 0 5 7 3 0 5 7 3 0 5 7 3 0 5 7 3 0 5 7 3 0 5 7 3 0 5 7 3 0

A5

pick slides

5 7 3 0 5 7 3 0 5 7 3 0 5 7 3 0 H

2
2
0



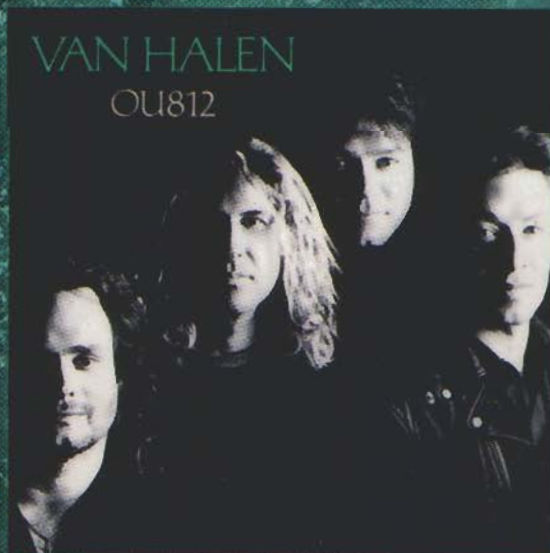
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